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the works, both to those previously unacquainted with them, and to those who, knowing the score intimately, can fill up in imagination those portions omitted for the sake of convenience in performance. In the arrangements of the *Reformation Symphony*, it appears to us that Mr. Barnby has steered the middle course we have advocated. The solo we consider highly effective; for on a careful examination of the score, although we can find several parts where many arrangers would have been tempted into an array of difficulties in order to force a greater amount of the orchestral passages under the fingers, we have little hesitation in affirming that we infinitely prefer it as it stands. The *Allegro vivace* perhaps gives a better notion of the score than any other movement in the Symphony, and it will no doubt become, as much a favourite in the drawing room as it has already become in the concert-room. In the duet arrangement we are especially pleased with the opening *Andante*, in which the gradual accumulation of the wind instruments is so well transferred to the pianoforte as to convey a very good idea of this highly suggestive prelude. The *Allegro vivace* is also well managed throughout; and the last movement—in which the chorale so obstinately asserts its power through the storm which surrounds it—is judiciously contrived, so as to balance pretty equally the executive difficulties between the two performers. On the whole, we commend these arrangements, as well to those who wish to revive their recollection of the orchestral effect of this charming work, as to those who have no opportunity of hearing it in its legitimate home—the Concert-room.

Marche Religieuse, pour Piano à 4 mains. Par J. Baptiste Calkin (Op. 61.)

A WELL written duet, based on a highly melodious subject in G minor. We are always glad to see four-handed pianoforte compositions where the *secondo* does not act as a mere servant to the *primo*, but claims a right to a tolerably even share in the performance of the composition; and as this duet is dedicated to two sisters, it may be accepted as a graceful compliment to their musical powers, as well as a wholesome contribution to the art. Mr. Calkin's harmonies are musicianlike and free from pedantry; and, if well played, this little duet will be found highly effective.

Six Vocal Duets. Composed by Henry Smart.

1. *There was Joy in Heaven.* Bishop Heber.
2. *The Lord is my Shepherd.* W. S. Passmore.
3. *When brighter suns and milder skies.* W. S. O. Peabody.
4. *Faint not, fear not, God is near thee.* Jessica Rankin.
5. *The Sabbath Bell.* Eliza Cook.
6. *When the weary are at rest.* Eliza Cook.

MR. Smart never writes carelessly; but these six sacred duets appear to us unusually thoughtful, and instinct with the glow of true religious feeling. No. 1 will be found most acceptable to all who can appreciate pure and conscientious music wedded to really good words. The opening phrase, marked *Tempo quasi a piacere*, announces the subject of the composition with excellent effect, and gives additional weight to the *cantabile* theme which really commences the duet. No. 2 is a charmingly placid and vocal melody, harmonized simply, but with the care and skill of a practised hand; and No. 3 is based on a theme thoroughly in accordance with the hopeful character of the words. The solo, in C minor, for the second voice, is very effective; and there is a figure in the accompaniment in the solo which follows, for the first voice, which forms an agreeable relief to the general simplicity of the pianoforte part. No. 4 deserves equal commendation for the thoughtful care with which the words are expressed; and No. 5, in which the Dominant prevails with much effect, in imitation of the bell, is full of character. The concluding phrase, which dies off upon a repetition of the last two lines of the poetry, is extremely beautiful. No. 6 is fully equal to its companions; and, simply speaks the words with that hopeful tenderness which is the characteristic of all really sacred music. We can conscientiously recommend these duets, not only on account of their intrinsic

excellence, but because they will be found extremely useful to young vocalists whose taste has been cultivated beyond the vapid religious "arrangements" of the day.

Three Pieces for the Pianoforte. By Franz Schubert.

FRESH proofs are constantly arising of the marvellous productiveness and the rare genius of this extraordinary man. In a previous number of the *Musical Times* we have spoken of the beauty and power displayed in his ten great sonatas, his two fantasie-sonatas, his impromptus, &c., when noticing the new editions just issued by Messrs. Breitkopf and Härtel. These works have long been known to and esteemed by connoisseurs; but the pieces now referred to are among the most recent acquisitions from the many manuscript works which have remained in obscurity since the death of Schubert in 1828. To the Crystal Palace is due the creation of a new and more widely extended interest in the instrumental music of Franz Schubert. The first production there, more than a year since, of the two exquisite movements of his unfinished Symphony in B minor—in the previous year, of his beautiful incidental music to the drama of *Rosamunde*, of his genial and brilliant "Overture in the Italian style," and, so recently as last March, of his great "Tragic Symphony"—the latter (with another manuscript symphony yet to be performed), the result of the special visit to Vienna of Mr. Grove, the Secretary—all these interesting events following so closely, and each resulting in the acquisition of a new and high pleasure to the world of creative musical art, have especially associated the name of Schubert with that of Mendelssohn as a composer of high genius, prematurely deceased, and leaving behind many unpublished works which are only gradually appearing in proof of a fertility, variety, and imaginative power, scarcely equalled in any other instance, with the exception of Mozart. Admirable as are the previously known pianoforte works of Schubert, the three pieces just now published may compare in beauty and special character with any of them. No. 1, in E flat minor, has all the importance and concentrated power, although not the length and the divisions of a sonata. The commencing *Allegro Assai* is of a restless and impassioned character, with a well defined *motivo* mostly in octaves for the right hand, with triplet accompaniment. This, after being sustained with great power and originality of character, merges into an *Andante* in B major—an episode full of that refined pathos and tender melancholy which are so largely diffused through Schubert's music. A recurrence to the first *Allegro* leads to another episode, an *Andantino* in A flat, of graceful rather than intense character, followed by a return to the original movement, the figure of which is maintained throughout a transition to the major, in which the piece terminates. From the *Andantino* to the end had been cancelled in the manuscript, but the whole has been judiciously reproduced in publication. No amount of diffuseness or reiteration is felt as superfluous in music of such masterly power and beauty. No. 2, in E flat major, is characterised rather by gentle and tender grace than by the grandeur and passion of the preceding piece. The *barcarolle*-like flow of the commencement (*Allegretto*) is well contrasted by the following episode in C minor, with its subdued restlessness. This, after a modulation into C major, leads to a recurrence of the opening theme, followed by a change to common time, and a movement of entirely fresh character in A flat minor; merging, by an enharmonic transition into an exquisite strain in B minor: a *cantabile* phrase for the right hand in octaves, returning to the key of A flat minor, and closing with the commencing graceful six-eight movement in the original key. The third piece (in C major) has less sentiment and more vivacity of character than either of the previous numbers. It begins with a synopacted theme in octaves for the right hand, with light *staccato* accompaniment for the left; carried on through two pages with great spirit; and leading, by a sudden harmonic transition, to an episode in D flat, in three-two time, the exquisitely simple, almost pastoral, character of which